	Kl	Mo	SE	SW	At	AW	AE	WT	WM	WS	MM	MF	NF	NM	NS	NV
5171. Instruction	-	-	-	-	-	+	-	+	+	+	-	-	-		-	-
5172. Supernatural experience	-	-	-	-	-	+	+	+	+	+	-	-	-		-	-
5173. Sings	-	-	-	-	-	+	+	+	+	+	-	-	-		-	-
5174. Goes into trance	-	-	-	-	-			+	+	+	-	-	-		-	-
5175. Tells who hid or stole money	-	-	-	-	-	+	+	+	+	+	-	-	-		-	-
5176. Tracks money, if hiding place changed	-	-	-	-	-	+	+	-	+	+	-	-	-		-	-
5177. Talks to piece of money	-	-	-	-	-			-	+	-	-	-	-		-	-
5178. Listens to hear money singing	-	-	-	-	-	-	-	-	+	+	-	-	-		-	-
5179. Functions when money is lost	-	-	-	-	-	(-)	+	+	+	+	-	-	-		-	-
5180. Performs at any public ceremony	-	-	-	-	-	+	-	+	+	+	-	-	-		-	-
5181. Money hidden, to test shaman	-	-	-	-	-	+	+	-	-	+	-	-	-		-	-
Witchcraft																
Black Magic																
5182. Love medicine	+	.	-	+	-	+	+	+	+	+	+	+	-	-	-	-
5183. Roots	+	.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
5184. Hair treated with formula, blood								+	+	+	-	-	-	-	-	-
5185. Songs						+	+	+	-	-	+	+	-	-	-	-
5186. "Diamond" (charmstone)						+	-	-	-	-	-	-	-	-	-	-
5187. Poisoners distinct from doctors	+	-		+	-	-	-	+	+		+	.			+	-
5188. Men only	+	-	-	+	-			+	-	-	-	.	+		-	-
5189. Have power from various animals	-	-	.	-	-		-	-	-	+	-	.	-		-	-
5190. From evil spirit	-		-	-	-		-	-	-	+	-	.	-		-	-
5191. Have knowledge of herbs	(+)		•	-									+		-	-
5192. Shamans, poisoners practice contagious magic.	+		+	+									+	•	+	-
5193. Poisoner, curing shaman hired to revenge refusal of girl	+	+	+	+	+	+	+	-	+	+	+	+	+		+	(-)
5194. Make girl crazy, or kill her outright	+	+	+	+	+	+	+	-	+	+	+	+	+		+	(-)
5195. Colored lights (transformed witches) cause illness	-	-	+	+				+	-	-	-	-	-		-	-
5195a. Epidemics caused by spirit creatures	-	-	-	-				+	+	+	-	-	-		-	-
Prayer, Offerings																
5196. Prayers frequent by all	+	+	-	(-)	+	+	+	+	+	+	+	+	+		+	+
5197. Offerings of food at meals	+	+	+	-	+	-	-	-	-	-	+	+	+		+	+
Eagle Ceremony																
5198. Special observances connected with eagle. . .								(-)					-	-	+	-
5199. Eaglets captured alive													-	-	+	-
5200. People eat acorn soup on spot													-	-	+	-
5201. Eaglets kept tied by leg													-	-	+	-
5202. Killed when grown													-	-	+	-
5203. Feathers plucked out													-	-	+	-
5204. Beads put on body													-	-	+	-
5205. Eagle buried in basket, like person													-	-	+	-
5206. Owners cry at funeral, as for person.													-	-	+	-
5206a. Chief only uses eagle feathers								+	+				-	-	+	-
Kuksu																
Initiation (Boys)																
5207. Tossed	-	-	-	-	-	-	-	-	-	-	-	+	.		-	-
5208. Over fire	-	-	-	-	-	-	-	-	-	-	-	(+)	.		-	-
5209. Held over fire													.		-	-

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COOING AND WOOING.

I.

1. Yuyulinnē, yuyulinnē, yuyulinnē
   I have passed into womanhood.
2. I-unēksχē'ni a yulína ⏑́ ⏑ – | –́ ⏑ | –́ ⏑ | –́ ⏑
   After sunset I get unwell.
3. Gä' lish kaní hudshótchipka? ⏑ –́ | ⏑ –́ | ⏑ –́ | ⏑ ⏑
   Who comes there riding towards me?
4. Génu í gít', o-ólka, kinhiä'na! – ⏑ ⏑ –́ | ⏑ –́ | ⏑ –́ | ⏑ –́ ⏑
   My little pigeon, fly right into the dovecot!
5. Ginála hólakank; átûtû pä'χtgi ⏑ –́ | ⏑ –́ | ⏑ – | ⏑ –́ | ⏑ –́ ⏑
   This way follow me, before it is full daylight!
6. At mísh mbushä'aluapka lák̲iam wéashash gí'sht
   ⏑ –́ | ⏑ –́ | ⏑ ⏑ –́ ⏑ | –́ ⏑ ⏑ | –́ ⏑ ⏑ –
   I want to wed you, for you are the chief's son.
7. Ká-a mísh nû ká-a ní mbushéaluapka, ⏑ ⏑ –́ | ⏑ ⏑ –́ | ⏑ ⏑ –́ | ⏑ ⏑ –́ ⏑
   hûmámasht túma tuá gí'tkuapka. ⏑ –́ | ⏑ ⏑ –́ | ⏑ ⏑ –́ | ⏑ – ⏑
   Very much I covet you for a husband,
   For in times to come you will live in affluence.
8. *She:* Tatá í n'sh tuá woχówe, woχówe, woχówe?
   He: É-ukīk pí'la éwank, éwank, éwank!
   ⏑ –́ | ⏑ ⏑ –́ | ⏑ –́ ⏑ | ⏑ –́ ⏑ | ⏑ –́ ⏑
   –́ ⏑ – | –́ ⏑ | –́ – | –́ – | –́ –
   She: And when will you pay for me a wedding gift?
   He: A canoe I'll give for you half filled with water.
9. Wéwanuish kahiéwuk tála kékekanka –́ ⏑ ⏑ ⏑ | ⏑ –́ ⏑ | –́ ⏑ ⏑ | –́ ⏑ ⏑
   He spends much money on women thinking to obtain them easily.
10. Múshmush shû'dshipka k̲áwantk tchilloyága –́ – | –́ ⏑ ⏑ | –́ – | ⏑ ⏑ –́ ⏑
    The poor youngster, he is driving one cow only.
11. Géntala k̲á-i gaíkanka púshpushlish hishuákshash!
    –́ | –́ ⏑ ⏑ | –́ ⏑ ⏑ | –́ – ⏑ | ⏑ –́ ⏑
    It is not that black fellow that I am striving to secure!

*539 12. Í-u nénak yan'wán ł, ⏑ – | ⏑ – | ⏑ – –
533 í-u nénak lólalχ' ł ⏑ – | ⏑ – | ⏑ – –
832 They say, that you are abandoned,
They say, that you are homeless.

13. Nánuk kalí'napka wéwan'sh, nā'dshek 'mutchéwatk tut'hiéna
All women are dead; only an old man is tottering about.

14. Ká-a tídshi snawédshash nt'sh shû'-uashipk!
– – ⏑ | – – ⏑ | – – ⏑ | – – ⏑
That is a pretty female that follows me up!

15. Wák ł núsh gítk vulálat inotílă? – – ⏑ | – – ⏑ | – – ⏑ | – –
Why do you send me to sleep under the shadow of the cottonwood-tree?

16. Nû'sh ak gt'ntak ł wítchnoka ⏑ – | ⏑ – – | ⏑ – –
lúlula wítchnoka ⏑ – – | ⏑ – –
That 's because you love me that you rattle around the lodge.

17. Tcháki mísh gunt'ta, ⏑ – – | ⏑ – –
tcháki mísh gunt'ta, ⏑ – – | ⏑ – –
huwaliéga lulú-uash skútatk, ⏑ – – | ⏑ – | ⏑ – – | ⏑ –
lulú-uash skútatk huwaliéga. ⏑ – – | ⏑ – | ⏑ – – | – –
A youngster beyond your home, a young man beyond your lodge
Ran up the hill, wrapped in fogs, ran up the mount while robed in mists.

18. Kayáta hû'lhe, hû'lhekanka tcháki, (*bis*) – – – ⏑ | – ⏑ | – – – ⏑ | –
kayáta lû'li, lû'likanka tcháki. (*bis*) – – – ⏑ | – ⏑ | – – – ⏑ | –
Into many of the little houses ran the boy,
Roughly he touched many of the little houses, the boy.

19 Gé-u lakí wayõ'sham stû'tχantk hû't
My husband has the voice of the white goose.

20. Gé-u lakí yókikam shkutántki
My husband is dressed in the feathers of the jay-bird.

21. Yúkikam stû'tχantk gé-u lakí ⏑ – – | ⏑ – | ⏑ – – | ⏑
My husband has the voice of the mocking-bird.

22. Pálpali watsátka hushólalχa
He is bouncing around on a white horse.

23. Tatsă'lka wáts snukátkank – ⏑ | – ⏑ | – ⏑ –
He pets the horse before he grasps him.

24. Táplal wó-a hû'nûank mû stû'tχantko
Loudly cries the spotted loon while skimming the waters.

25. Wí-uka huli'lχank skû'le huntchípka – – – | – ⏑ – | ⏑ – – | ⏑ –
The lark flies towards me grazing the ground and stopping every little while.

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26. Wák î nûsh gíug wetû′, wetû′, ⏑ ⏑ –́ | ⏑ – ⏑ –́ | ⏑ –́
i-á-uka hû′lhiank wetû′, wetû′. ⏑ ⏑ –́ | ⏑ – ⏑ –́ | ⏑ –́

Why did you become estranged, estranged.
By running in neighbors' houses estranged, estranged?

27. Wák wennílutа nûsh gî′tk?
wák î nûsh gî′tk wennílota?

Why have you become so estranged to me?

28. K̲ó-idsi mák̲laks hō′lalk̲ tchawī′k sanáholiug

A wicked man approaches fast, desirous of a fight.

29. Shenúyatko nî wáti luyä′nitki

I flee before the man who tramps around in the lodge, knife in hand.

30. K̲ó-idshi wátsag shkanákapka k̲ók̲uapkug,
k̲á-i nî shanáhual nû k̲ók̲tkinshkiuk. ⏑ ⏑ –́ | ⏑ –́ | ⏑ –́ ⏑ ⏑ | –́ ⏑ ⏑ –
⏑ ⏑ –́ | ⏑ –́ ⏑ | ⏑ –́ – | ⏑ –

That vicious dog assails me and will bite,
But I prefer not to scold him for it.

31. Kä′-udshîsh topínkan wókanka, –́ ⏑ ⏑ | ⏑ –́ ⏑ | –́ ⏑ ⏑
yámat téluitgank wókanka. –́ ⏑ | –́ ⏑ – | –́ ⏑ ⏑

The younger brother of the gray wolf is howling,
After having gone North he is howling.

32. Wásh a léka gî′tk gû′ n′sh húyaha –́ ⏑ | –́ ⏑ | –́ ⏑ | –́ ⏑ | –́

The prairie-wolf full of anger runs away from me.

33. Wásh leká gîtk washólalχ tchíkĕlank wátsat
– ⏑ –́ | ⏑ ⏑ –́ | ⏑ –́ | ⏑ ⏑ –́ | ⏑

The maddened prairie-wolf gets away riding on his horse.

34. Wásh léggatχ nî′sh húyaha,
wásh í léggatk′ kú nîsh húyaha! hu-í-yähä!

Crazy-minded the prairie-wolf flees me;
Maddened in his senses he runs away to a far-off distance.

35. K̲ó-idshi wátch genuála, –́ ⏑ ⏑ | –́ ⏑ ⏑ | –́ ⏑
hai yóshinko, yó-osink! – –́ ⏑ ⏑ | –́ ⏑ ⏑

A vicious steed has gone out; he is lost, he is strayed!

36. Tatá mîsh kaní lápukni gĕnálla?

Who has touched you at both places?

37. Á nû toks shiwága shéwa, –́ ⏑ ⏑ | –́ ⏑ ⏑ | –́ ⏑
káyutch mîsh pátchnam palaléant. –́ – | –́ – | –́ ⏑ ⏑ | –́ –

I hold you to be an innocent girl, though I have not lived with you yet.

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38. Támûdsh pásh nû túmĕna, ⏑́ – | ⏑́ ⏑ | ⏑́ ⏑ ⏑
wátchagalam wéash shä'walsh túmĕna. ⏑́ ⏑ ⏑ ⏑ | ⏑́ ⏑ | ⏑́ ⏑ | ⏑́ ⏑ ⏑

Over and over they tell me,
That this scoundrel has insulted me.

39. Gétala stû' newálχa! ⏑́ ⏑ ⏑ | ⏑́ ⏑ | ⏑́ ⏑
tuátala tséyalalχ' i? ⏑ ⏑́ ⏑ ⏑ | ⏑́ ⏑ | ⏑́ ⏑

Right ahead I follow the uphill path!
Why then do you swing the body around?

40. Waíwash gandíla shiwákshash,
shíwamptchash waíwash gandíla.

White geese saw a woman hiding,
Saw an old maid hiding in the grass.

41. Túhush ō wíllaslīna, ⏑́ ⏑ ⏑ | ⏑́ ⏑ – ⏑
wílhaslasna, wíllaslīna. ⏑́ ⏑ – ⏑ | ⏑́ ⏑ – ⏑
túhush ō wíllaslā, ⏑́ ⏑ ⏑ | ⏑́ ⏑ –
wílhaslasna, wíllaslā. ⏑́ ⏑ – ⏑ | ⏑́ ⏑ –

The mud-hen sprawls on the top;
On the top it rests, it slides from the top.

42. Wī-iltí nû shotelō'la, ⏑́ ⏑ | ⏑́ ⏑ | ⏑́ ⏑ | ⏑́ ⏑
púmam nû u-ásh goyéna. ⏑́ ⏑ | ⏑́ ⏑ | ⏑́ ⏑ | ⏑́ ⏑

I am rolling up the wī'l, and shall walk around in the beavers' den.

43. Kû'lsh kuleótank kī' nak ĕn gī', ⏑́ ⏑ ⏑ | ⏑́ ⏑ | ⏑́ ⏑ ⏑ –
múne kuleótank kī' nak ĕn gī'. ⏑́ ⏑ ⏑ ⏑ | ⏑́ ⏑ | ⏑́ ⏑ ⏑ –

The badger entering his den makes nak, nak, nak,
The fat (badger) entering makes nak, nak, nak.

44. K̲á-i welī'sht ī mīsh shmákalpsh gī'sh shápa; ⏑́ ⏑ ⏑ | ⏑́ ⏑ ⏑ | ⏑́ – ⏑ | ⏑́ ⏑
wéwanuish gíntak shéwal, shéwal. ⏑́ ⏑ ⏑ | ⏑́ ⏑ | ⏑́ ⏑ | ⏑́ ⏑

Just now you affirmed that hairless you were,
But the women say, that hairy you are.

45. Nápal ai nā'd shuntówa-udsha ⏑ ⏑́ | ⏑ ⏑́ | ⏑ ⏑́ | ⏑́ ⏑ ⏑

We are throwing eggs at each other.

46. E antléya máyas ā

II

ooo 47. Yuyulinē'pka, yuyulinē'pka ⏑́ ⏑ | ⏑ ⏑́ ⏑ ‖ ⏑́ ⏑ | ⏑ ⏑́ ⏑
48. Yunigshχē'ni yulína

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NOTES.

*539 533 832 I. Erotic songs obtained from Chief Johnson, Minnie Froben, and others, in the Klamath Lake dialect. The twelve songs obtained from Minnie Froben are among the prettiest and most melodious, as for instance 9. 16. 17. 18. 25. 26., and the eighteen songs dictated by Johnson are of importance for the study of manners and customs, viz: 6. 7. 8. 10. 11. 19. 20. 28. 29. 41. 42. 43 etc.

With the Indians all of these and many other erotic songs pass under the name of *pilpil* or puberty songs. They include lines on signs of womanhood, courting, love sentiments, disappointments in love, marriage fees paid to parents, on marrying and on conjugal life. Some love songs have quite pretty melodies. A few songs of the present interesting series of song-lines seem to treat of commonplace subjects only, as 22. to 24.; 28. to 31., while others apparently contain nothing but heartless mockeries and satiric strictures, like 9. 28. 40. 44. But they all refer in fact to love-making and kindred sentiments, the satiric lines confirming the proverbial inclination of lovers to fight among themselves. I have deemed appropriate to gather all these songs under a heading which unmistakably expresses their real purport.

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[194] 182; 1. The accent is laid sometimes on first, sometimes on second syllable. This word is abbreviated from yuyulinĕ'pka, as it occurs in the Modoc pilpil song. The event mentioned here is followed by a dance-feast; cf. shúyuˌalsh, and 134, 21.

182; 4. ginhiéna "inside" means into a secluded spot, lodge or enclosure. O-ólka, ŏ'laka is the diminutive of ŏ'lsh, the grayish pigeon with the plaintive voice.

182; 7. gítknapka, a contraction of gítko gi-unápka l.

[583] 182; 8. Pay a wedding gift is equivalent to purchasing a girl from her parents for a handsome consideration.

[193] 182; 11. Sung by women. The original as given to me does not contain the negative particle: Géntala nû haíkanka púshpnahlish hishnúkshash.

183; 12. yan'wán l stands for yanhnáni l.

183; 13. kali'napka: they are not only "dead but out of sight", as the suffix -apka indicates. This being an erotic song-line, kalínapka simply means that the females looked for are either asleep or absent, and not deceased, as kalína would seem to indicate. 'mutchéwatk for kĕmutchéwatko; cf. 136, 5.

183; 14. 15. These two songs follow a purely anapæstic metre, No. 15 adding two acatalectic syllables to its three anapæsts. Compare also the first line of 182; 7. with one supernumerary syllable. As for the contents of 183; 15. compare the analogous Modoc song 186; 51.

[194] 183; 17. Melody very engaging. In lúluash the second u is redoubled for metrical reasons. Dactylic rhythm prevails here, in 16, and in 182; 11.

183; 18. That is, while he was seeking young girls inside the kayátsa. Melody very beautiful.

[193] 183; 19. wayósham, possessive case of waíwash, q. v.

183; 20. shkutántki stands for skútatko gi or shkutanátko gi: "he is wrapped in."

183; 21. The much more so, because he is in his festive garb, the pútash and lás stuck on his headdress.

184; 26. Melody very pretty. A young woman addresses these words to a lover.

184; 27. Sung by young women who have fallen out with their beaux.

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184; 28. Said to be an erotic song.

184; 29. luyä'nitki contracted from luyä'nitko gi. Cf. *Note* to 183; 20.

184; 30. kóktkinshkink. The proper meaning of this verb is "to set upon like a dragon-fly". Shanáhnal is an uncommon form for shanahó'li, the long ó being resolved into its component sounds. Cf. náwal, and 184; 35.: genuála for genó'la.

184; 31. Why did the wolf howl? The reason given is that he could not meet anybody. This wolf is a loving young man who was looking out for women.

184; 32. Sung by one woman and repeated by a female chorus. This song-line treats of the abandonment of a female by her husband or lover for some reason.

184; 33. Pretty melody. The song refers to a lover disappointed in his affections.

184; 33. tchíkla wátsatka is preferable to and more frequent than wátsat, wátchtat, cf. 183; 22. Alliteration is perceptible in this song-line.

184; 34. The wásh is the lover of the girl who sings this song; the lover is compared to a prairie-wolf on account of his importunity and lack of moderation. Comparisons of lovers with quadrupeds and birds are frequently met with.

184; 35. yóshinko for yó-ishiank ô, yó-ishink hû: he is running astray.

184; 37. shiwága. In the objective case sometimes inflected like snáwedah *woman* 80, 11. sometimes as a diminutive noun, as here, and 33, 10. In 185; 40. shiwákshash stands incorrectly for shiwágash, through phonetic analogy with shiwamptchash in the same song.

185; 39 to 44, perhaps including 45, have a literal and direct meaning, and besides this are intended to convey an indirect meaning, which is of an obscene character. The same may be said of songs 15 and 51.

185; 41. This melodious song alludes to the habit of mud-hens to rest and sprawl on the top of the waves; wílhaslasna depicts their motions while on the wave-top, willaslína the sprawling observed while they sail down from it. With slight phonetic variations, this same melody is also sung as follows: Tóhosh ô willaslín; willaslasna, willaslína; willasli ín.

185; 42. wí'l seems connected with the diminutive word wílhaga, *young deer*.

185; 43. kí' nak ên gí', stands for gí' nak, nen gí: "he cries nak, so he cries"; assuming that ên is abbreviated from nen.

185; 45. This is a "dream" song.

185; 46. Pilpil song worded in another than the Máklaks language.

II. Erotic songs obtained from Toby Riddle and J. C. D. Riddle in the Modoc dialect. The Modoc pilpil songs obtained are all of a satiric character.

185; 47. See Klamath Lake pilpil songs 182; 1.

185; 48. See Klamath Lake collection of pilpil songs 182; 2.

186; 49. Pilpil tune sung by girls. Taína is equivalent to t'éna, teíniwá-ash etc.

186; 50. A song repeated for hours by young Modocs; it is of the true pilpil kind.

186; 51. Originally a pilpil song, but sung now by children playing hide and seek.

186; 52. This is a very popular and prettily tuned Modoc song.

186; 53. Sung by Modoc girls who feel themselves importuned by their lovers. Often the boys join them by singing it in chorus. This well-meant advice of sending the boys to the South, no doubt to the Pit River country, is to keep them at a distance, for the song refers to the appearance of the first signs of puberty. Watchágalam is full form of watchágam, for which wátcham is sometimes incorrectly substituted.